

Tam Van Tran

Cohan Leslie, New York. Murky violets, grayed greens, and the rosy alizarin crimson of beet juice dominate seven large-scale works on paper by this L.A.-based Vietnamese American artist. Unlike the commanding, wall-mounted paper constructions that he showed in the 2004 Whitney Biennial, each of these works is on a single, heavyweight sheet. For all their color and rough-and-tumble facture, they are more drawings than paintings, deriving their staying power not from interaction of hues or enveloping space, but from a complex graphic vocabulary that is informed by the artist's study of Buddhism.

—*Stephen Maine*